

CD 2011-- 115



**UNIVERSITY OF TORONTO**  
**FACULTY OF MUSIC**

**University of Toronto Wind Ensemble**

Gillian MacKay, conductor

Susan Hoepfner, flute

**Saturday, December 10, 2011**

**7:30 p.m. MacMillan Theatre**

**Edward Johnson Building**

**2011-12 SEASON**

# University of Toronto Wind Ensemble

Gillian MacKay, conductor

**Circus Bee March**

**Henry Fillmore**  
1881-1956

**Sanctuary**

**Frank Ticheli**  
b. 1958

**Pantomime**

**Pierre Mercure**

**Concerto for Flute and Wind Ensemble**

**Mike Mower**

- I. Bright
- II. Andante
- III. Medium Swing

Susan Hoepfner, flute

INTERMISSION

**Overture to Dancer in the Dark**

**Björk**  
b. 1965

**Symphonies of Wind Instruments**

**Igor Stravinsky**  
1882-1971

**Dance Movements**

**Philip Sparke**  
b. 1951

- I. Ritmico
- II. Molto vivo (for the Woodwinds)
- III. Lento (for the Brass)
- IV. Molto ritmico

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# Program Notes

## **Circus Bee March** HENRY FILLMORE

Born in 1881, Henry Fillmore was a highly prolific composer and arranger with over 250 works and 750 arrangements to his name. To keep his name from flooding the market, Fillmore composed under a total of eight different names: Harold Bennett for easy pieces; Al Hayes and Will Huff for moderately easy works; and Gus Beans, Ray Hall, Harry Hartley, Henrietta Moore, and his own name for the others. Fillmore was also involved in his family's music publishing business, which lead him down a career path as a composer of hymns, popular overtures, fox trots, waltzes, and marches

The *Circus Bee March* was composed in 1908 as a celebration of sorts for the fact that Henry and his father (who managed their publishing business) finally agreed that the young composer could publish his music "at home" even though it did not meet the expectations of religious music as specified by the older Fillmore. The title for the march reflects Fillmore's lifelong interest in circuses and the various different experiences he obtained while touring with five different big top shows. Typical of circus marches of the time, it has a very fast tempo and a relentless demand for technical skill from the players. - Erik Leung

## **Sanctuary** FRANK TICHELI

American composer Frank Ticheli is a prolific composer writing for a variety of media including orchestra, chorus, and wind band. Of his wind band compositions, works like *Postcard*, *Blue Shades*, *Amazing Grace*, and *Shenandoah* have become standard pieces for both school and university ensembles.

*Sanctuary* (2005) was composed for conductor H. Robert Reynolds, a close

personal friend of Ticheli's. There are three important references in *Sanctuary*. The first is the opening horn statement that uses pitches derived from Reynolds's first name "Harrah." This was an idea that for Ticheli as he had employed the same technique fifteen years earlier in *Postcard*, a work commissioned by Reynolds in memory of his mother. The second important reference is to Percy Grainger's *Hill Song No. 2* and *Colonial Song*, which were well known favorites of H. Robert Reynolds. The third and final reference is to a choral work by Ticheli himself entitled *Earthsong*, which serves as the main theme throughout the work.

According to Ticheli in his program notes "The word, sanctuary, conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia—a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark and imposing climax... the work ends with a quite echo of the opening bells." - EL

## **Pantomime** PIERRE MERCURE

*Pantomime* was composed in 1949 by French Canadian composer Pierre Mercure (1927-1966). Mercure studied composition at the Montreal Conservatory and later with French pedagogue Nadia Boulanger in Paris. The central idea of Mercure's works rests in the idea of finding new forms and sonorities stating, "the artist, the composer must be sincere in his presentation of our new era.

He must play his role in this continually developing world. The artist must choose: make that world hiss or escape from it."

*Pantomime* is stylistically rooted in the modern era and represents one of the first works written by a Canadian for the modern wind ensemble movement. In addition, the work has been performed by the Montreal Symphony Orchestra under Zubin Mehta and in Carnegie Hall under Leopold Stokowski.

The work was inspired by the abstract paintings of French Canadian artist Paul-Emile Borduas. Situated in arch form (ABCBA) the work begins with a slow introduction followed by a fast dance-like middle section before ending with material that reflects the opening of the work. While the work is largely tonal in the key of D, it should be noted that both the major and minor modes are used. While *Mercur* doesn't provide any program notes to the work, *Pantomime* has been used as ballet music. The dancer awakes, participates in several cheerful dances, and returns to sleep.  
- EL

### **Flute Concerto** MIKE MOWER

British composer Mike Mower is a professional flutist and saxophonist. A graduate of the Royal Academy, he studied with Gareth Morris and Frank Wilson. Motivated by a desire to bridge the gap between classical and jazz styles, much of Mower's compositions contain jazz idioms within a distinctly classical environment. Not content with just composing and performing, Mower is also heavily involved recording and publishing, and is a regular on the busy flute convention market, where he promotes his own compositions, publications, and recording.

The Flute concerto, composed in 2004 in response to a commission from a consortium of American universities, exemplifies Mower's ability to combine classical and jazz idioms. The three

movements of this concerto are tremendously accessible, but challenging for the ensemble and for the soloist alike, especially for players unaccustomed to reading jazz rhythms. Mower is cautious with the full instrumental forces of the ensemble, often using just a few players to accompany the virtuosic flute line, and saving the full "big band" tutti sound for selected areas where emotional impact is required. We are thrilled this evening to have Susan Hoeppner with us as a featured soloist. - Gillian MacKay

### **Overture from *Dancer in the Dark*** BJÖRK

The Overture from the film *Dancer in the Dark* was composed by Icelandic singer-song writer Björk, who has achieved global fame for her forays into rock, jazz, electronic, classical and folk music. Björk has also garnered much critical acclaim, having been nominated for 13 Grammy awards, one Academy Award and two Golden Globe Awards.

*Dancer in the Dark* was a 2000 Danish musical drama directed by Lars von Trier and starring Björk, who also wrote much of the films soundtrack. The film, set in rural America in 1964, depicts an immigrant single mother who takes refuge from her hardships by imagining herself and her co-workers in Hollywood musicals. The film is tragic and deeply disturbing, and Björk has indicated that playing this character took a huge personal toll on her.

The overture from the film, which foreshadows its deep themes, is arranged here for brass and opens with long sustained E-flat chords in the low voices. An evocative rising horn motive appears above the mist-like beginning. The two-measure motive first heard in the horns becomes that basis for the melodic material throughout the rest of the overture. Formally a varied strophic form with a brief transition between the second and third strophes, the work is harmonically minimal with the E-flat pedal point occurring throughout the majority of



the overture. The one instance where the pedal point is absent is in the third strophe where the initial rising horn motive is fleshed out and the harmony becomes more filled with chromatic inflections towards the key of A-flat minor which was only hinted previous strophes. The work ends with a pensive trumpet melody derived from the initial horn motive before the overture ends with a pianissimo E-flat major chord reminiscent of the beginning. - EL

## Symphonies of Wind Instruments

(1947 version)

IGOR STRAVINSKY

Written in 1920, Stravinsky's *Symphonies of Wind Instruments* is not a traditional symphony in the sense of the symphonic form. Rather, the term "symphonies" refers to the word's older, broader Greek term meaning to sound together. Dedicated to the memory of Claude Debussy, the genesis of *Symphonies of Wind Instruments* came from a chorale that Stravinsky wrote for the magazine *La Revue musicale* in an edition entitled *Le Tombeau de Claude Debussy*. The chorale in its entirety eventually became the final Coda of *Symphonies of Wind Instruments*, but fragments appear through the rest of the work.

Originally written for an ensemble of winds including an alto flute and alto clarinet Stravinsky later revised the work for 23 winds in 1947, rebarring measures, omitting the alto flute and alto clarinet parts and adding a third clarinet part.

In describing *Symphonies of Wind Instruments*, Stravinsky in 1936 remarks: "I did not, and indeed I could not, count on any immediate success for this work. It lacks all those elements that infallibly appeal to the ordinary listener, or to which he is accustomed... It is an austere ritual which is unfolded in terms of short litanies... This music is not meant to 'please' an audience, nor to arouse its passions." Yet despite Stravinsky's feelings the work has become a pillar work in wind ensemble repertoire.

## Dance Movements

PHILLIP SPARKE

British composer Phillip Sparke's (1951-) *Dance Movements* was commissioned by the United States Air Force Band and premiered at the Florida Music Educators Association Convention in January 1996. The four-movement work drew its inspiration from a variety of sources including the need to write for a large ensemble including piano and harp and dances utilized in dance music from ballet, Latin America, England, and Bernstein's *West Side Story*.

Ritmico draws its inspiration from Latin American dance music, which opens with the theme presented in the horns and saxophones amidst, what Sparke refers to as "stabbing chords from the top and bottom of the band." The main motif of the piece arrives after a gentle theme first presented by the piccolo and clarinet. The movement draws to a close with material first presented at the beginning of the movement.

Molto Vivo, (written for just the woodwinds of the ensemble) is the second movement. It is reminiscent of a rustic English Country Dance, which is continually being interrupted. The theme passes through various different keys before the movement settles into a bubbling middle section announced by the harp, glockenspiel, cello, and piano. Above this effervescent ostinato, the oboe plays a lyrically melody which eventually gets passed to the soprano and alto saxophones. A new idea is presented in the clarinets and lower woodwinds before the dance tune establishes itself again and brings the movement to a close.

The third movement written for the brass is entitled Lento. While not directly influenced by a specific dance, this movement is nevertheless reminiscent of ballet music, and more precisely, a classical love duet in ballet. The movement begins with muted trumpets, harp and vibraphone a sonority that Sparke uses to bookend declamatory statements from the horn and

trombone and a majestic chorale in the middle section of the movement.

Leonard Bernstein's *West Side Story* directly inspired the fourth and final movement of *Dance Movements*. Entitled *Molto Ritmico*, the movement begins with percussion at full speed and the full ensemble joins in before the bass establishes a driving ostinato. The movement alternates between a robust horn and saxophone theme and a

more sinister theme before a shorter gentler tune appears in the woodwinds and a more rhythmic theme in the brass. However, this is only the calm before the storm as the percussion once again announces the driving rhythms from the beginning. The whole movement draws to a close with the famous tri-tone "Maria" call in the low brass and woodwinds before a spirited fanfare brings the whole piece to an end. - EL

## Biographies

**GILLIAN MACKAY** is an Associate Professor of Music of the University of Toronto, where she conducts the Wind Ensemble and teaches conducting and trumpet. She is also Associate Dean of Graduate Education. An award-winning teacher, Gillian has an active professional career as a trumpeter, conductor, adjudicator, and clinician. She has conducted honour bands throughout Canada and the United States, and is Associate Conductor of the Canadian Wind Orchestra. Dr. MacKay has adjudicated Canadian band festivals at local, provincial, and national levels in Canada. She has conducted honour bands and judged competitions in Singapore and Thailand.

Dr. MacKay has presented clinics and workshops at provincial and state conferences in Canada and the United States, and is known for her work on the relationship between conducting and mime. Also recognized as a conducting pedagogue, Gillian leads the University of Toronto Wind Conducting Symposium each July, and has been the guest instructor at other symposia in Canada and the United States. As a trumpeter, she has a particular interest in the French solo trumpet and cornet music of the 19th century.

Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. Previously, she served as Instructor of Brass at Medicine Hat College, and Director of the School of Music at the University of Windsor.

Appreciated for being "a born soloist" with "complete fluency in all registers, well-controlled technique and beautiful tone" (Toronto Star), Canadian flutist **SUSAN HOEPPNER** is in great demand internationally.

Appearances include prestigious venues spanning the continents of North America, South America, Europe, and Asia. She has performed at the Canadian Embassy in Mexico City every year since 2009, and will return for 2011; she has performed at the Canadian Embassies in London, New York, and the Embassy opening in Tokyo.

Among Canada's top artists Ms. Hoepfner has collaborated with in performance and recording include harpist Judy Loman, violist Steven Dann, clarinetist Joaquin Valdepenas, cellist Amanda Forsyth, percussionist Beverly Johnston and pianist Lydia Wong. She has performed with other Canadian and international artists, including pianists Anton Kuerti, Marc-André Hamelin, and Robert Kortgaard; opera singers Renée Fleming, Measha Brueggergosman, Ben Heppner, and Richard Margison and harpist Erica Goodman. Ms. Hoepfner's numerous discs appear on Marquis Classics, EMI Classics, Grammophon AB BIS, JVC Victor, and King Record labels.

Open to unique projects, Susan participated in fashion designer Rosemarie Umetsu's "Iconic Beauty", a photographic celebration of Canadian Female Artists (2010); she is the Canadian representative for publisher Frederick Harris Music Company

to launch a new teaching series at the National Flute Association in California (2010); and she was photographed by L'OREAL for a project celebrating Toronto men in the artistic community as part of the Luminato Festival of Arts and Creativity (2007).

Frequently heard on Canada's national broadcaster CBC Radio 2, and live broadcasts on Bravo! Television, Ms. Hoepfner teaches at the University of Toronto and the Royal Conservatory's Glenn Gould School. She also teaches at Domaine Forget in Charlevoix, Quebec, as well as The Julius Baker Masterclass in

New York. As a Canadian Yamaha Artist, she performs and travels throughout North America giving masterclasses in universities and high schools.

Ms. Hoepfner, "Sue" to her friends, enjoys swimming, power-walking, shoe-shopping, cooking, designing candles, and is a devoted animal lover. She enjoys learning foreign languages, such as Japanese, French, and Spanish. She also puts her organizational skills to use by helping friends sort their closets and homes.

Susan Hoepfner performs on an 18K gold Yamaha Flute (994H). She resides in Toronto. Website: [www.susanhoepfner.com](http://www.susanhoepfner.com).

## University of Toronto Wind Ensemble

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Kerry Wing Tung Chan  
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Hyunwha Lee  
Robin Meiksins  
Taya Rosenberg  
Tina Su

### Oboe

Boris Chang  
Eric Chow, *English Horn*  
Chieh-Ying Lu

### Clarinet

David Boutin-Bourque, *bass*  
Elaine Jia Ying Cheng  
Hyunjoo Choi  
Jason Pak Hei Chum  
Michael Dassios, *E-flat, bass, contrabass*  
Caitlin De Rosenroll, *contrabass*  
Le Lu  
David Marshall, *E-flat*  
Petra Nikolaou  
Caitlin Nishimura, *bass*  
Svetlana Ruzin

### Bassoon

Neil Chen, *contra*  
Susanne Hung  
Kevin Sleno

### Saxophone

Christopher Britton  
Spencer Brulé  
Scott Harbin  
Jeffrey Leung  
Neil Morely  
Robin Reid-Moran  
David Zucchi

### French Horn

Jonathan Fisher  
Ester Khew  
Ann Millen  
Natalie Worden

### Trumpet

Samara Desrochers  
Jonathan Elliotson  
Marianne Greene  
Jenna Howells  
Darlene Klein  
Ben Promane  
Matthew Ross

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Peter Bye  
Jessica Hierons  
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Tyler Cairns  
Yiyang Liu

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Kyle Reyes  
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### Bass

Brandon Sked

### Violoncello

Lynden Kirkley

### Harp

Veronique Drozd



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